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KUNKEL'S MUSICAL REVIEW

JUNE, 1900

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32 PAGES OF MUSIC AND MUSICAL LITERATURE
IN THIS NUMBER.

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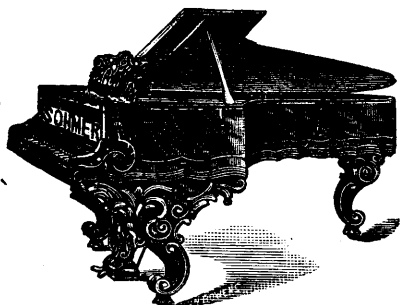
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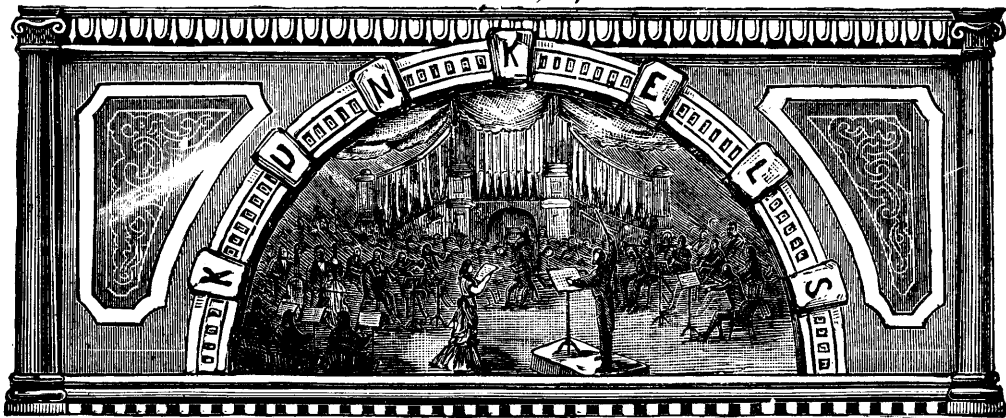
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SUNLIGHT, TRANSMUTATION OF FORCE AND ALTERATIVE MEDICATION.

BY L. P. HAMMOND, A. B., M. D.

The alterative effects of sunlight surpass those of any other known means. This is almost too well understood to be mentioned. Yet the statement is instinct with purport and admirably germane. Sunlight imprisoned by chlorophyll becomes the soul of the plant. The various complex transmutations of sunlight into other forms of force make up the life of an animal and the pleasing ensemble of a woman. Without it there would be no red reserve on the maiden's cheek, no dreams of love, no bursts of joy, no purling streams of royal red. Without it the mother could not see her en-cradled babe, nor lover know the ardent thrills that have painted all the pictures of the world. Sunlight is nature's antiseptic, nature's alterative, nature's soul and the very giver of life, as we understand life.

Along the weary way that man has traveled in search and study of drugs it has been his one aim to discover a combination that in effect would most nearly approximate the *natural* interplay of forces in the winding up and running down of life, as

Mr. Tyndall happily expressed it. Only about a decade ago did chemists materialize their dream. Then antkamnia was given to the medical profession. The fact that it is a coal-tar derivative is pertinent. For in it is a stored-up expression of solar light. It has been proved that antkamnia acts on the molecular interplay of nervous structure and cell-metabolism quite as the healthful play of solar light and heat at a proper variation. Thus we have in scientific imprisonment solar energy to be administered and liberated intra-systemically. Acting as a *natural* analgesic, alterative, and antiseptic, and by its re-arrangement of the molecular structure of the disturbed heat centres, it performs the function, paradoxical as it may seem, of an ideal antipyretic. The fact that its action is so harmonious in effect with the *vis vitæ*, is the fact which distinguishes this from the other coal tar derivatives, moreover in that antkamnia never depresses the embarrassed nerve-centres, and therefore never endangers a weakened heart.

The physiological-chemistry of antkamnia exhibits alterative, antiperiodic, reconstructive, antipyretic (in disease) and antiseptic expressions. Its antiperiodic tendency is similar to the effect of sunlight, though differently transmuted. However, this latter influence is materially strengthened when combined with some other well-known drugs such as quinine, for instance. The ideal combination I

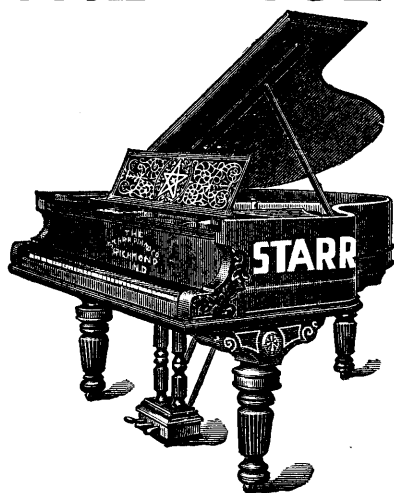
have in mind may be obtained in "Antikamnia & Quinine Laxative Tablets." These tablets administered in doses of one to three and repeated every one to three hours are a perfect antiperiodic in malarial cachexia and are an ideal reconstituent tonic—one expression of solar life, light and energy, in malarial anaemia.

To me the most interesting study in all the wide range of science is that of transmutation of force. It has long since been a favorite subject with artists. It is the basic phenomenon of aestheticism. Without it there would be no school of symbolists. Nor would sounds take on the tints of light and vowels the shades of color. It is the fundamental principle in the practice of medicine, though unfortunately the large majority of our brethren are unconscious of its influence under their very sight and touch. But as men think more, as science progresses, so will the infinitely varied phenomena of transmutation of force become clearer, and so will application of the principle become general with practitioners of medicine. As yet the recognition of this vital, proteus-like fact is in a remote and dim dawn. But the years of investigation, the labyrinthian research which culminated in the discovery of it with reference to drugs, most conspicuous of which is the coal-tar derivative known as antkamnia, are the heralds of light which proclaim the day. For the God of Noon is walking up the East.

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OF THE PRETTY SHEPHERDESS WHO BECAME A PRINCESS.

3

VON DER SCHÖNEN SCHÄFERIN DIE ZUR PRINCESSIN WARD.

Moderato, pastorale. ♩. - 96.

Constantine Sternberg.
Op. 67, No 2.

f *pp* *f* *pp* *p*

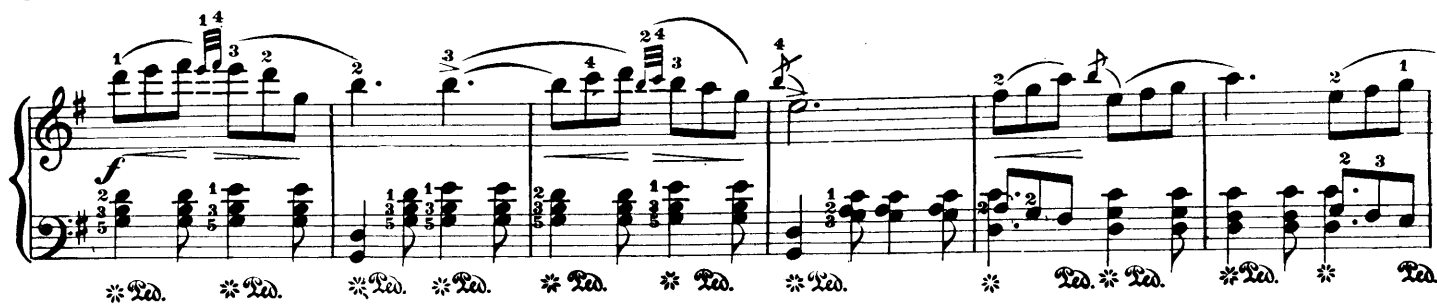
echo.

sempre legato.

Con gusto.

14


1548 - 5



First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various ornaments and fingerings (1, 2, 3, 4). The bass staff contains a harmonic accompaniment with chords and single notes. The system concludes with a double bar line.



Second system of musical notation, continuing the piece. It includes a treble and bass staff. The treble staff features a melodic line with ornaments and fingerings. The bass staff provides harmonic support with chords and single notes. The system ends with a double bar line.



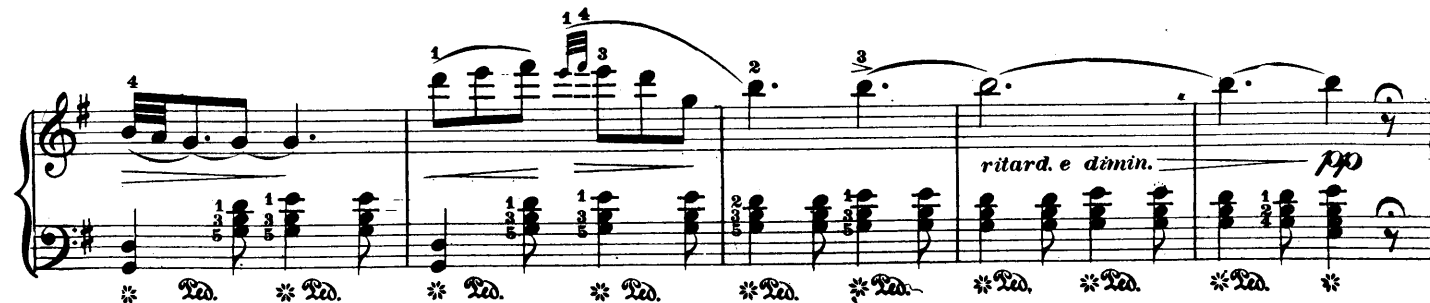
Third system of musical notation, continuing the piece. It includes a treble and bass staff. The treble staff features a melodic line with ornaments and fingerings. The bass staff provides harmonic support with chords and single notes. The system ends with a double bar line.



Fourth system of musical notation, continuing the piece. It includes a treble and bass staff. The treble staff features a melodic line with ornaments and fingerings. The bass staff provides harmonic support with chords and single notes. The system ends with a double bar line.



Fifth system of musical notation, continuing the piece. It includes a treble and bass staff. The treble staff features a melodic line with ornaments and fingerings. The bass staff provides harmonic support with chords and single notes. The system ends with a double bar line.



Sixth system of musical notation, continuing the piece. It includes a treble and bass staff. The treble staff features a melodic line with ornaments and fingerings. The bass staff provides harmonic support with chords and single notes. The system ends with a double bar line.

First system of musical notation. Treble and bass staves. Includes dynamic markings *mf* and *ff*. Fingerings are indicated by numbers 1-5. Pedal points are marked with asterisks and the word "Ped." below the staff.

Second system of musical notation. Treble and bass staves. Includes dynamic markings *mf* and *ff*. Fingerings are indicated by numbers 1-5. Pedal points are marked with asterisks and the word "Ped." below the staff.

Third system of musical notation. Treble and bass staves. Includes dynamic markings *ff* and *cres.*. Fingerings are indicated by numbers 1-5. Pedal points are marked with asterisks and the word "Ped." below the staff.

Fourth system of musical notation. Treble and bass staves. Includes dynamic markings *f*. The word "cres." is written above the treble staff. The word "do." is written below the bass staff. Pedal points are marked with asterisks and the word "Ped." below the staff.

Fifth system of musical notation. Treble and bass staves. Includes dynamic markings *ff*. The word "sempre cresc." is written above the treble staff. A dashed line with the number 8 is above the treble staff. Pedal points are marked with asterisks and the word "Ped." below the staff.

Sixth system of musical notation. Treble and bass staves. Includes dynamic markings *ff*. Pedal points are marked with asterisks and the word "Ped." below the staff.

ALBUMBLATT.

(ALBUM LEAF.)

Louis Conrath.

Allegretto. $\text{♩} = 112$.

p *accel. e cresc.* *f rit.* *a tempo.*

Pedal. γ 1γ β $\gamma \beta$ $1 \gamma \beta$ $\gamma \beta$ $1 \gamma \beta$ $\gamma \beta$ $1 \gamma \beta$ γ 1

a tempo. *accel. e cresc.* *f rit.* *p*

$\gamma \beta$ $\gamma \beta$ $1 \gamma \beta$ $\gamma \beta$ $1 \gamma \beta$ $\gamma \beta$ $1 \gamma \beta$ γ 1

rit. *a tempo.* *accel. e cresc.* *f*

$\gamma \beta$ $\gamma \beta$ $1 \gamma \beta$ $\gamma \beta$ $1 \gamma \beta$ $\gamma \beta$ $1 \gamma \beta$ γ 1

rit. *a tempo.* *1.* *2.* *p*

$\gamma \beta$ $\gamma \beta$ $1 \gamma \beta$ $\gamma \beta$ 1582β 5 $\gamma \beta$ 1γ p γ $||$ γ p $||$

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a tempo.

First system of musical notation, measures 1-4. Treble and bass staves with complex fingering and articulation. The key signature has two flats. The tempo is marked *a tempo.* The first measure has a *mf* dynamic marking.

Second system of musical notation, measures 5-8. Treble and bass staves with complex fingering and articulation. The key signature has two flats.

Third system of musical notation, measures 9-12. Treble and bass staves with complex fingering and articulation. The key signature has two flats.

Fourth system of musical notation, measures 13-16. Treble and bass staves with complex fingering and articulation. The key signature has two flats. The tempo is marked *a tempo.* The first measure has a *mf* dynamic marking.

Fifth system of musical notation, measures 17-20. Treble and bass staves with complex fingering and articulation. The key signature has two flats. The tempo is marked *a tempo.* The first measure has a *mf* dynamic marking.

a tempo.

e cresc. *rit.* *p* *5* *accel.* *e cresc.*

7♭ 7♭ | 7♭ 7♭ | 7♭ 7♭ | 7 | 7♭ 7♭ | 7♭ 7♭ | 7♭ 7♭ |

Musical score for "The Rose Tree" in 3/4 time. The score is written for voice and piano. The key signature has one flat (B-flat). The tempo is marked "a tempo." and the dynamics include "rit." (ritardando) and "f" (forte). The score consists of two systems. The first system has a vocal line and a piano accompaniment. The piano accompaniment features a bass line with eighth notes and a treble line with chords. The second system continues the vocal line and piano accompaniment. The score ends with a double bar line.

a tempo.

The musical score is written for piano on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The tempo marking is *a tempo.* The score consists of five measures. The first measure has a piano (*p*) dynamic marking. The notation includes various note values, rests, and fingerings (1-5). There are also some markings that look like 'γ' and 'p' below the staff, possibly indicating breath marks or dynamics. The score ends with a double bar line.

A musical score for the song 'The Rose Tree'. The score is written for a piano accompaniment, featuring a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The score includes a variety of musical notations, including eighth and sixteenth notes, rests, and fingerings. The lyrics are written below the bass staff.

The Rose Tree
The Rose Tree
The Rose Tree
The Rose Tree
The Rose Tree
The Rose Tree

Musical score for "The Rose Tree" in 3/4 time. The score is written for piano (p) and includes a right-hand melody and a left-hand accompaniment. The key signature is one flat (B-flat). The tempo is marked "rit." (rhythmically). The score consists of six measures. The first measure has a treble clef and a bass clef. The second measure has a treble clef and a bass clef. The third measure has a treble clef and a bass clef. The fourth measure has a treble clef and a bass clef. The fifth measure has a treble clef and a bass clef. The sixth measure has a treble clef and a bass clef. The score is numbered 1582-5.



First system of musical notation. Treble and bass staves. Treble staff begins with a *mf* dynamic. The bass staff has a 7/8 time signature. The system contains five measures.



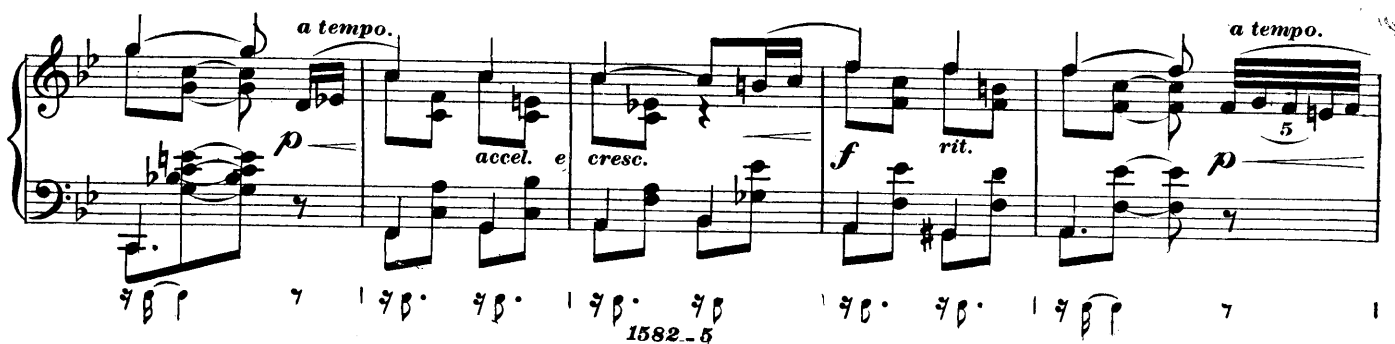
Second system of musical notation. Treble and bass staves. The system contains five measures.



Third system of musical notation. Treble and bass staves. The system contains five measures.



Fourth system of musical notation. Treble and bass staves. The system contains five measures. Performance markings include *rit.*, *a tempo.*, *p*, *accel. e cresc.*, *f*, and *rit.*. The bass staff has a 7/8 time signature.



Fifth system of musical notation. Treble and bass staves. The system contains five measures. Performance markings include *a tempo.*, *p*, *accel. e cresc.*, *f*, *rit.*, and *a tempo.*. The bass staff has a 7/8 time signature.

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one flat (B-flat), and the time signature is 3/4. The score consists of five measures. The piano part features a repeating bass line with eighth and sixteenth notes, and the voice part features a melody with eighth and sixteenth notes. The lyrics 'The Rose Tree' are written below the piano part.

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line on a five-line staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody is characterized by a series of eighth-note patterns, often beamed together in groups of four. The first measure starts with a quarter rest, followed by a half note G4, and then a quarter note F#4. The subsequent measures follow a similar pattern, with the melody moving stepwise or in small intervals. The score is presented in a clean, black-and-white format, typical of a printed musical manuscript.

1582 - 5

LILY.

(PURITY.)

Notes marked with an arrow (↘) must be struck from the wrist.

Bertini Sidus.

Allegro. ♩ = 100.

PRELUDE.

Moderato. ♩ = 126.

RONDO.

Fine.

First system of musical notation, measures 1-4. Treble and bass staves with various fingerings and articulations.

Second system of musical notation, measures 5-8. Treble and bass staves with various fingerings and articulations.

Third system of musical notation, measures 9-12. Treble and bass staves with various fingerings and articulations.

Fourth system of musical notation, measures 13-16. Treble and bass staves with various fingerings and articulations.

Fifth system of musical notation, measures 17-20. Treble and bass staves with various fingerings and articulations.

MIGNONETTE.*(TRUE WORTH.)*

Bertini-Sidus.

*Notes marked with an arrow (x) must be struck from the wrist.***Allegro.** $\text{♩} = 120$ **PRELUDE.**
Allegretto. $\text{♩} = 104$ **RONDO.**

1567 - 24

Edition Kunkel.

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The musical score consists of six systems of staves. The first system shows a melodic line in the treble clef and a supporting bass line. The second system includes a 'Fine.' marking above the treble staff. The third system continues the melodic development. The fourth system features a more complex bass line with many sixteenth notes. The fifth system shows a return to a simpler bass line. The sixth system concludes with a final melodic flourish in the treble and a sustained bass line. Fingerings are indicated by numbers 1-5 above or below notes. Slurs connect groups of notes. The key signature has one flat (B-flat).

Repeat from ♩ to Fine.

ROSE, (LOVE.)

Notes marked with an arrow (↘) must be struck from the wrist.

Bertini-Sidus.

Allegro ♩ = 100.

PRELUDE.

The Prelude is written for piano in G major (one sharp) and common time. It consists of 10 measures. The first system contains measures 1-4, the second system contains measures 5-8, and the third system contains measures 9-10. The music features rapid sixteenth-note passages in both hands, with various fingerings indicated by numbers 1-5. Arrows (↘) are placed above several notes in measures 1, 2, 3, 4, 5, 6, 7, 8, 9, and 10, indicating they should be struck from the wrist. The piece ends with a final chord in measure 10.

Moderato ♩ = 126.

RONDO.

The Rondo is written for piano in G major (one sharp) and common time. It consists of 24 measures. The first system contains measures 1-4, the second system contains measures 5-8, the third system contains measures 9-12, the fourth system contains measures 13-16, and the fifth system contains measures 17-24. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5. Arrows (↘) are placed above several notes in measures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, and 24, indicating they should be struck from the wrist. The piece ends with a final chord in measure 24.

The musical score is written for piano and consists of six systems of staves. Each system has a treble and a bass staff. The key signature is two sharps (F# and C#). The notation includes various musical elements such as notes, rests, and fingerings. The first system begins with a treble staff containing a series of notes with fingerings (1, 5, 3, 1, 2, #2, 1, 1, 5, 1, 1, 5, 4, 3, 2, 4, 2) and a bass staff with a continuous eighth-note pattern. The second system continues the treble staff with notes and fingerings (1, 2, 3, 5, 4, 3, 1, 5, 4, 3, 2, 4, 1, 2, 3, 3, 4) and the bass staff with a similar eighth-note pattern. The third system includes a 'cresc.' marking in the treble staff and continues the melodic and harmonic development. The fourth system features more complex melodic lines in the treble staff with fingerings (3, 3, 2, 4, 3, 2, 4, 3, 4, 3, 1, 2, 4, 3, 1, 3, 5, 4, 2, 4, 3, 5, 4, 1, 3, 2, 4, 3) and the bass staff with a steady eighth-note accompaniment. The fifth system shows further melodic elaboration in the treble staff with fingerings (5, 1, 2, 5, 4, 3, 1, 2, 1, 2, 4, 3, 3, 4, 2, 2, 4) and the bass staff with a consistent eighth-note pattern. The sixth system concludes the page with a final melodic phrase in the treble staff (1, 3, 5, 4, 3, 5, 1, 3, 5, 2, 5, 1, 4, 5) and a final bass staff pattern. The notation is clear and includes various musical symbols such as slurs, ties, and dynamic markings.

VIOLET.**(MODESTY.)***Notes marked with an arrow (↘) must be struck from the wrist.***Bertini Sidus.**

PRELUDE. *Allegretto. ♩ 100.* *simili.*

Moderato. $\text{♩} = 80$.

25

MENUETTO.

The musical score is written for piano and bass. It begins with a piano (p) dynamic. The first system contains several measures with complex fingerings. The second system includes a repeat sign. The third system features a crescendo (cresc.) marking. The fourth system includes forte (f) and piano (p) dynamics. The fifth system includes a piano (p) dynamic. The sixth system ends with a repeat sign. The score is heavily annotated with fingerings and slurs.

VILLAGE WEDDING.

MARCH

Secondo.

ADOLF JENSEN. Op. 32.

Allegro non troppo alla marcia ♩ - 120.

The musical score is a piano arrangement of a march. It features six systems of music, each with a treble and bass staff. The key signature has one flat (B-flat). The tempo is 'Allegro non troppo alla marcia' with a metronome marking of 120. The score includes various musical notations such as notes, rests, slurs, and fingerings. Dynamics include piano (p), mezzo-forte (mf), and forte (f). There are also markings for 'cresc.' (crescendo) and 'ff' (fortissimo). The score ends with a double bar line and a repeat sign.

1595 - 8

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VILLAGE WEDDING.

MARCH.

3

Primo.

ADOLF JENSEN, Op. 32.

Allegro non troppo alla marcia ♩ - 120.

The musical score is written for piano and features a variety of musical elements. It begins with a piano (*p*) dynamic and includes a crescendo (*cresc.*) leading to a mezzo-forte (*mf*) and then a forte (*f*) section. The score is marked with numerous fingerings and includes a repeat sign with first and second endings. The piece concludes with a double bar line and the number 1595-8.

1595 - 8

Secondo.
ossia.

f *rf* *ff* *ff*

*Red. ** The lower note of these octaves may be omitted.

TRIO.

p *mf*

f *mf*

p *mf* *cresc.*

p

TRIO.

mf

cresc.

f

mf

f

Primo.

7

First system of musical notation for the Primo part, measures 1-4. The music is in G major (one sharp) and 3/4 time. The right hand features a series of eighth-note triplets and sixteenth-note patterns. The left hand provides a steady accompaniment with eighth notes and rests. Fingerings are indicated by numbers 1-5. Dynamic markings include *f* and *Red.* with an asterisk.

Second system of musical notation for the Primo part, measures 5-8. The right hand continues with complex rhythmic patterns, including a *cresc.* marking in measure 6. The left hand has a more active role with eighth-note runs. Fingerings and dynamic markings like *f* and *Red.* are present.

Third system of musical notation for the Primo part, measures 9-12. Measures 9-10 show dense sixteenth-note chords in the right hand. Measure 11 features a *ff* dynamic. The system concludes with a *Red.* marking and an asterisk.

Fourth system of musical notation for the Primo part, measures 13-16. Measures 13-14 are marked *rf*. Measure 15 is marked *Secondo.* and *p*. The right hand has rests in measures 13-14. The left hand plays a continuous eighth-note line. The system ends with a *Red.* marking and an asterisk.

Fifth system of musical notation for the Primo part, measures 17-20. This system contains intricate sixteenth-note passages in both hands, with numerous fingerings indicated throughout.

Sixth system of musical notation for the Primo part, measures 21-24. The right hand features a *f* dynamic and complex sixteenth-note figures. The left hand continues with rhythmic accompaniment. The system concludes with a *Red.* marking and an asterisk.

Secondo.

First system of musical notation. The upper staff (treble clef) features a melodic line with triplets and slurs, marked with a forte *f* dynamic. The lower staff (bass clef) provides a harmonic accompaniment with chords and moving lines. A *cresc.* (crescendo) marking is present in the middle of the system.

Second system of musical notation. The upper staff continues the melodic development with various fingerings indicated above the notes. The lower staff features a steady accompaniment with repeated rhythmic patterns. A forte *f* dynamic is marked at the beginning.

Third system of musical notation. The upper staff shows a melodic line with slurs and fingerings. The lower staff has a rhythmic accompaniment. A forte *f* dynamic is marked in the middle of the system.

Fourth system of musical notation. The upper staff includes a section labeled *ossia.* (alternative) with a different melodic line. The lower staff continues the accompaniment. A forte *f* dynamic is marked.

Fifth system of musical notation. The upper staff features a melodic line with slurs and fingerings. The lower staff has a rhythmic accompaniment. Dynamics of *f* (forte) and *fff* (fortissimo) are marked. The system concludes with a double bar line.

Primo. 9

f *cresc.* *f*

f *ff* *f* *fff*

1595 - 8

The musical score consists of six systems of staves. The first system includes a 'Primo.' marking and a page number '9'. Dynamics include *f*, *cresc.*, and *f*. The second system starts with *f*. The third system continues with *f*. The fourth system includes *f* and *ff*. The fifth system includes *rf* and *ff*. The sixth system includes *ff* and *fff*. The notation is complex, with many fingerings and articulation marks. The page number 1595 - 8 is at the bottom center.

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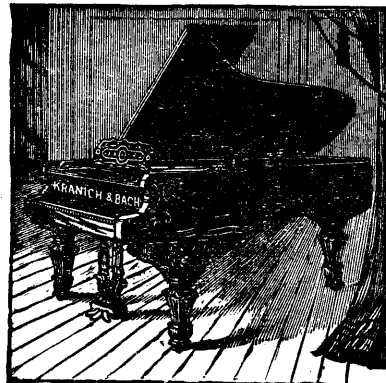
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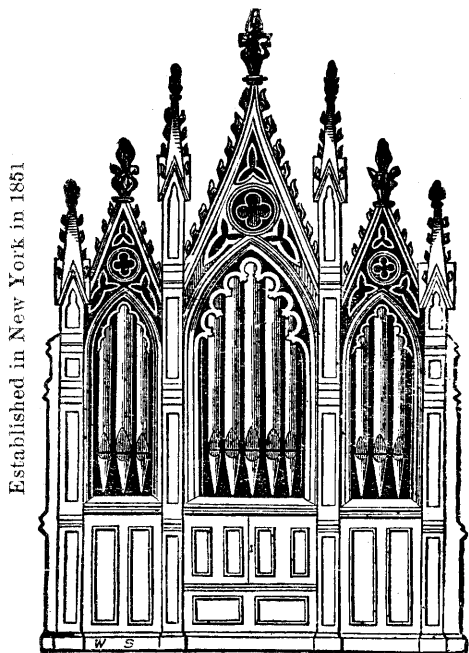
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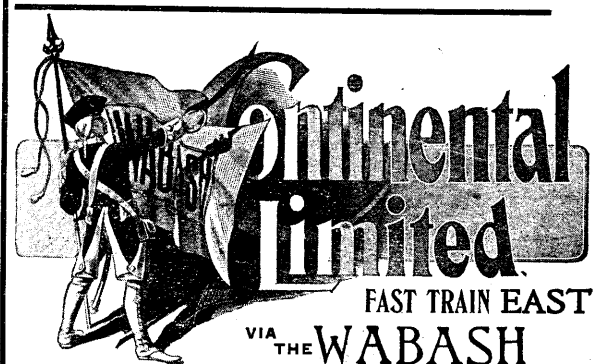
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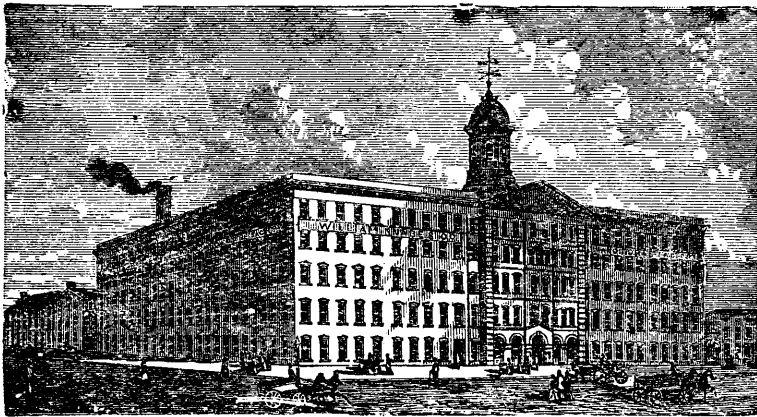
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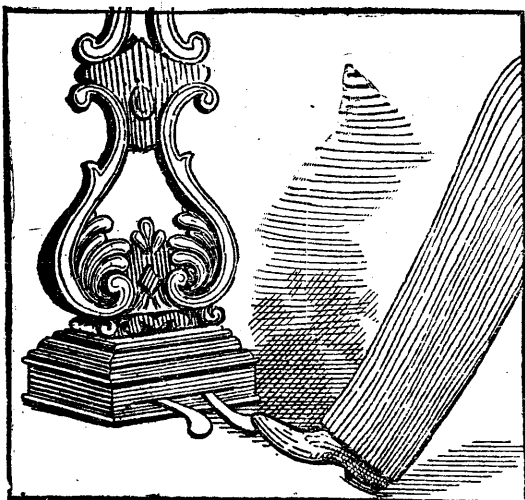
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